



DET KGL. BIBLIOTEK

17-167-8°

C. Schall:

Tolv nye engelske Dandse.

1789.

BOX



SCHALL
förl: Euge:
Dandse.

17.-167.

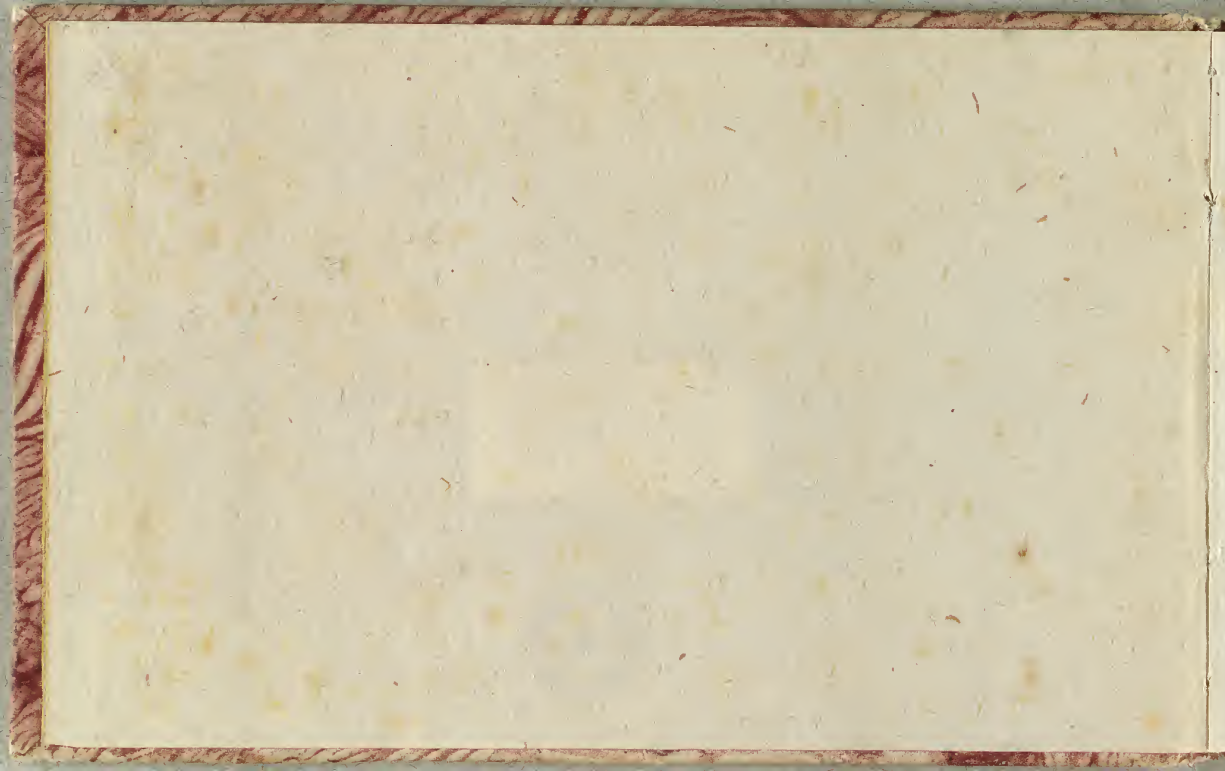
DA BOX



DET KONGELIGE BIBLIOTEK



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TOLV NYE
ENGELSKKE DANDSE
MED TOURE,

SATTE

FOR 2 VIOLINER, 2 FLÖITER ELLER OBOER,
2 HORN OG BASSE,

MUSIKEN OG TOURENE AF C. SCHALL,

KIÖBENHAVN 1789.

TRYKT HOS HOFEOGTRYKKERNE N. MÖLLER OG SÖN,
OG SÆLGES HOS FORFATTEREN SELV No. 178. I VINGAARDSTRÆDET.

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No. 1.

- 1 Tour. 1ste Mr. og D. gör $\frac{1}{2}$ Figur om 2det Par. Mr. svinger med 3die D. indad, og D. med 3die Mr. De Dandsfende er 2det Par.
- 2 — Mr. giver venstre Haand til sin Ds. höire, ballancerer. Mr. svinger med 2den D. indad, og D. med 2den Mr. De Dandsfende er 2det Par.
- 3 — De Dandsfende stiller sig med 3die Par en Coronne i 4 Pas, gör det samme med överste i 4 Pas.
- 4 — Gaaer alle 4 rundt i samme Stilling. De Dandsfende svinger $\frac{1}{2}$ rundt.
- 5 — Mr. förer sin D. en Vals med sig op for om överste Mr., og ned bag om samme, og gör Vals.
- 6 — Förer sin D. ned for om 3die D., og op bag om samme, og gör Vals.

No. 2.

- 1 Tour. 1ste D. gaar 4 Pas ned imellem D. og Mr. 1ste Mr. følger paa samme Tid efter. De Dandsfende gör l'allemande med höire Haand.
- 2 — D. gör samme Tour tilbage, Mr. følger efter, gör l'allemande med venstre Haand. De Dandsfende er överste Par.
- 3 — De Dandsfende chasserer forbi hinanden. Mr. svinger 2den D., og D. 2den Mr. begge indad. De Dandsfende er överst.
- 4 — 1ste og 2det Par stiller sig i en Runddeel med Hænderne bag om hinandens Ryg, gaar saaledes rundt.
- 5 — De Dandsfende stiller sig en Vals, förer ned, kaster forkeert igiennem 3die Par.
- 6 — De Dandsfende og 2det Par begynder den sædvanlige Kæde, man giver ikkun 2 gange Hænder, og 2den gang gaar man ikke forbi hinanden, men enhver Mr. svinger sin D. rundt. De Dandsfende er 2det Par.

- 1 Tour. 1ste Mr. og D. valser ned bag 2den Mr. saaledes, at de komme imellem 2den Mr. og D. Staar alle 4 i een Linie.
- 2 — 4 Ballanc., Mr. svinger 2den D., og D. 2den Mr. saaledes, at de komme med Ansigterne ned ad. Mr. har D. paa høire Side.
- 3 & 4 Tour. 1ste Mr. fører 2den D. med sig ned igiepnem 3die Par og op bag om 3die D. 2den Mr. og 1ste D. følger paa samme Tid efter. Naar de er kommen op om 3die D., saa valser ethvert Par for sig til første Mr. bliver øverst.
- 5 Tour. Den dandsende D. gaar op bag 2den Mr., og Mr. ned bag 2den D., som nu er øverst. De Dandsende mødes imellem 2den Mr., og D. svinger rundt en Vals saaledes, at D. bliver 2det Par.
- 6 — Gaar rundt med øverste Par.

No. 4.

- 1 Tour. 1ste Mr. giver høire Haand til sin Ds. venstre, lader hende vikle sig i høire Arm, og fører i samme Stilling ned imellem 2det og 3die Par.
- 2 — De Dandsende valser, imedens 2det og 3die Par gaar rundt om samme.
- 3 — De Dandsende fører op, kaster forkeert af om 2det Par.
- 4 — Gaar alle 6 rundt med Hænderne om Ryggen.
- 5 — De Dandsende stiller sig i en Skraaelinie med 2den D. og 3die Mr. De Dandsende med høire Haand til hverandre, og venstre til de andre, gjør 4 Ballancer. De Dandsende svinger $\frac{1}{2}$ rundt.
- 6 — Mr. svinger øverste D. med venstre Haand, og D. 3die Mr. ligeledes med venstre. De Dandsende svinger med høire, bliver 2det Par.

- 1 Tour. 1ste og 2det Par dreier i 4 Pas til højre, enhver for sig, og gjør $\frac{1}{2}$ Moulinet.
- 2 — Dreier i 4 Pas til venstre, og gjør $\frac{1}{2}$ Kiæde.
- 3 — De Dandsende gaar forbi hinanden. Mr. valser med 2den D., og D. med 2den Mr. indad. De Dandsende bliver øverst.
- 4 — De Dandsende fører ned imellem 2det Par. Mr. valser med 3die D., og D. med 3die Mr. udad. De Dandsende bliver 3die Par.
- 5 — D. gaar op bag 3die Mr., og op bag om øverste D., bliver staaende imellem øverste Par. Paa samme Tid følger Mr. efter op bag 3die Mr., vender sig og gaar ned bag om samme, bliver staaende imellem 3die Par.
- 6 — Mr. og D. gjør dos a dos, svinger rundt, bliver 2det Par.

No. 6.

- 1 Tour. 1ste D. giver venstre Haand til 2den Ds. højre, gaar til højre Side i 4 Pas saaledes, at de kommer med Ansigterne nedad. Paa samme Tid giver 1ste Mr. højre Haand til 2den Mrs. venstre, gaar til venstre Side saaledes, at de kommer bag ved Damerne. Gaar alle sine 4 Pas ned.
- 2 — Damerne vender sig op ad, gjør dos a dos, og svinger $\frac{1}{2}$ rundt, Mr. med 2den D., og D. med 2den Mr. Begge Mr. staaer nederst.
- 3 — Damerne giver een Haand til hverandre, gaar 4 Pas op, Mrne følger efter, Damerne trækker sig til venstre, og Mrne. til højre Side i 4 Pas. De staaer alle paa den forkeerte Side.
- 4 — 1ste og 2det Par chasserer Plads, enhver Mr. svinger sin D. $\frac{1}{2}$ rundt. De Dandsende bliver 2det Par.
- 5 — D. gaar op om øverste D., og Mr. ned om 3die Mr. D. stiller sig imellem øverste og 3die Mr., og Mr. mellem øverste og 3die D.
- 6 — Fører ud 3 og 3 fra hinanden, vender sig. De Dandsende svinger $\frac{1}{2}$ rundt.

No. 7.

- 1 Tour. 1ste Mr. svinger 2den D. med höire Haand. Paa samme Tid svinger D. 2den Mr. med höire Haand heel rundt; de beholder hinanden ved Haanden, og de Dandsende giver venstre Haand til hverandre, gör 4 Ballancer i samme Stilling.
- 2 — Mr. gaaer under Ds. venstre Arm, og kaster af ned om 2det Par.
- 3 — Mr. giver höire Haand i Kors til 3die Mr. og Ds. venstre, D. paa samme Tid höire Haand i Kors til överste Mr., og D. venstre. De Dandsende giver venstre Haand til hverandre, gör i denne Stilling 2 Ballancer og gaaer halv rundt.
- 4 — Bliver i samme Stilling, gör 2 Ballancer og gaaer halv rundt.
- 5 — Mr. kaster igiennem 3die Par, og D. igiennem överste, De Dandsende mödes og stiller sig en Vals.
- 6 — Mr. svinger överste D., og D. överste Mr. udad, De Dandsende svinger halv rundt.

No. 8.

- 1 Tour. 1ste D. vender sig og gaaer 4 Pas udad, Mr. følger efter og gör l'allemande med höire Haand. Paa samme Tid vender 2den Mr. sig og gaaer 4 Pas udad, 2den D. følger efter, og gör l'allemande med höire Haand.
- 2 — 1ste og 2det Par gör samme Tour tilbage, men 2det Par passerer överste, og överste Par bliver 2det Par.
- 3 — 1ste og 2den Mr. giver venstre Haand til Ds. höire, förer ned igiennem 3die Par, slipper Dne., Mr. gaaer op om 3die Mr., og D. om 3die D. De Dandsende bliver överst.
- 4 — 1ste Par chasserer forbi hinanden, Mr. svinger 2den D. halv rundt, og D. 2den Mr., bliver 2det Par.
- 5 & 6 Tour. Gör dobbelt l'allemande, og kaster forkeert igiennem 3die Par.

- 1 Tour. 1ste Mr. og D. gör en $\frac{1}{2}$ Tour Vals, Mr. gör en $\frac{1}{2}$ Tour Vals med 2den D., og D. med 2den Mr., bliver 2det Par.
- 2 — Mr. gör $\frac{1}{2}$ Tour Vals med 3die D., og D. med 3die Mr. De Dandsende gör en $\frac{1}{2}$ Tour Vals, bliver 3die Par.
- 3 — De 3 förste Par stiller sig en Vals med Ansigtérne ned ad, gaar 4 Pas til venstre, og gör Vals saaledes, at de alle kommer med Ansigtet ned ad, D. er paa höire Side.
- 4 — Gör 4 Pas til höire en Vals, gör Vals saaledes, at de alle kommer med Ansigtet op ad.
- 5 — De Dandsende valser op igiennem 3die, og 2det Par bliver överst.
- 6 — 1ste Par gör $\frac{1}{2}$ Figur og svinger halv rundt, bliver 2det Par.

No. 10.

- 1 Tour. 1ste Mr. giver venstre Haand til sin Ds. höire, og 2den Mr. höire Haand til sin Ds. venstre. Enhver Mr. chasserer med sin D. til venstre Side i 4 Pas, og i 4 Pas til höire, saaledes, at de Dandsende bliver 2det Par.
- 2 — 1ste og 2det Par gaar rundt med Ryggen imod hverandre.
- 3 — 1ste og 2det Par gör $\frac{1}{2}$ Kiæde. Enhver Mr. gaar under sin Ds. höire Arm.
- 4 — 1ste Mr. og D. chasserer Plads, Mr. gaar under 2den Ds. höire Arm, og Damen lader 2den Mr. gaar under sin venstre.
- 5 — 1ste og 3die Par gaar halv rundt i 4 Pas, bliver staaende med Händerne til hverandre, imidlertid gaar Mr. og D. uden om samthe til höire Side i 4 Pas. Naar Mr. er oven for öerste Par, og Damen neden for 3die, giver de höire Haand til hverandre, uden at svinge.
- 6 — Samme Tour igientages, med den Forskiel, at Mr. giver begge Händer til sin Dame og svinger.

- 1 Tour. rste og 2det Par gaaer halv rundt een efter den anden. Enhver Mr. svinger sin D. halv rundt.
- 2 — De Dandsende chafferer Plads, Mr. svinger øverste D., og D. øverste Mr. indad, bliver 2det Par.
- 3 + Mr. giver høire Haand til Ds. venstre, stiller sig imellem 3die Par og gör Linie, ballancerer og kaster forkeert igiennem samme.
- 4 — Mr. giver høire Haand til Ds. venstre, fører hende efter sig for op om øverste D. og ned bag om samme, og gaaer under Armen,

No. 12. *Contredands.*

- 1 & 2 Tour. Man staar som sædvanlig $\frac{3}{4}$ i en runddeel, gaaer rundt til begge Sider.
- 3 Tour. No. 1 og 2 gaaer imod hinanden, Mr. og D. chafferer Plads, Mr. svinger den D., som er lige for, hen paa Mrs. forrige Plads.
- 4 — No. 3 og 4 gör samme Tour.
- 5 — Alle 4 Mr. gaaer for om D., som er paa høire Side, og bag om; den næste D. kommer til deres egen, som de gör Vals med.
- 6 — Enhver Mr. chafferer Plads, med sin D., og giver begge Hænder over Kors til den D., som findes paa høire Side, kiger under den ene Arm, slipper og chafferer enhver tilbage paa deres forrige Plads.
- 7 — Damerne gör $\frac{1}{2}$ Moulinet med høire Haand, imidlertid chafferer Mr. til høire Side, til enhver Mr. møder sin D. Enhver Mr. valser med sin D.
- 8 — Enhver Mr. giver høire Haand til sin Ds., de 4 Mr. giver venstre Haanden Moulinet, ballancerer, valser med sin egen Dame.

No. 1.

Violino. I.



Solo Flauti.



No. 2.

Violino I.

p. a poco cresc. *ff.*

p. *f.* *p.* *f.* *ff.*

p. *fz.*

No. 3.

Violino I.

Violino I. Musical score for Violino I, featuring three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. It contains dynamic markings *dolco* and *fz.* The second staff begins with a treble clef, a key signature of one sharp (F#), and a *ff.* marking. The third staff is labeled *Fl. Solo.* and contains a melodic line. The bottom of the page shows a set of empty staves.

No. 4.

Violino I.

p.

Fl. Solo.

f. p.

ff.

This musical score is for Violino I, No. 4. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. The music features a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The second staff continues the melodic line, with a dynamic marking of *p.* (piano) appearing below the staff. The third staff introduces a section labeled *Fl. Solo.* (Flute Solo), which is written in a more rhythmic, eighth-note style. This section includes dynamic markings of *f. p.* (fz) and *ff.* (fortissimo). The fourth staff concludes the piece with a final melodic phrase and a double bar line.

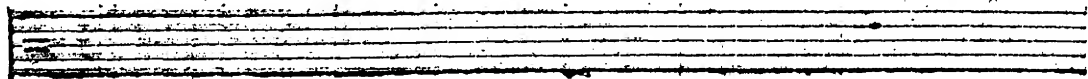
No. 5.

Violino I.

A musical score for Violino I, consisting of four staves. The first staff is in 3/8 time with a key signature of one sharp (F#). The second staff continues the melody. The third staff introduces a key signature change to one flat (Bb) and includes dynamic markings: *pp.* (pianissimo) at the beginning, *ff.* (fortissimo) in the middle, and *p.* (piano) towards the end. The fourth staff continues the piece and ends with the instruction *Pizzicato,* indicating that the strings should be played with a plectrum. The notation includes various musical symbols such as notes, rests, beams, and slurs.

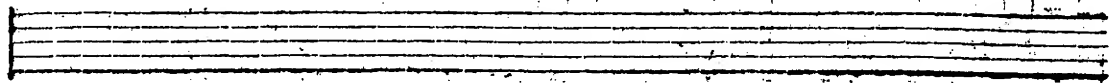
No. 6.

Violino I.



No. 7.

Violino I.



No. 8.

Violino I.

Violino I.

Fl. Solp.

pp.

ff.

pp.

~

~

This musical score is for Violino I and Fl. Solp. It consists of four staves. The first two staves are for Violino I, and the last two are for Fl. Solp. The key signature has one sharp (F#) and the time signature is 3/4. The Violino I part features a melodic line with many slurs and dynamic markings of *pp.* and *ff.*. The Fl. Solp. part features a more rhythmic line with many slurs and dynamic markings of *pp.*. The score ends with a double bar line and a repeat sign.

No. 9.

Violino I.

Op. 34

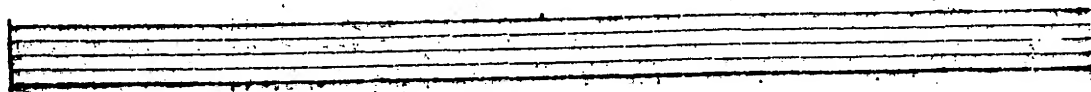
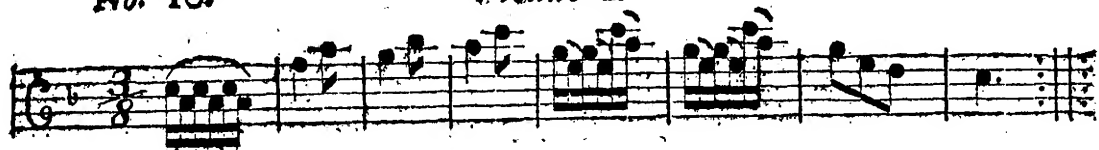


Clarinete Solo.



No. 10.

Violino I.



No. II.

Violino I.

Violino I. Musical score, No. II. The score is written for Violino I and consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The music features a series of eighth and sixteenth notes, with a crescendo leading to a fortissimo (ff) dynamic. The second staff continues the melodic line, marked with a fortissimo (ff) dynamic and a crescendo. The third staff shows a melodic phrase, marked with a fortissimo (ff) dynamic. The fourth staff is empty.

pp.

ff.

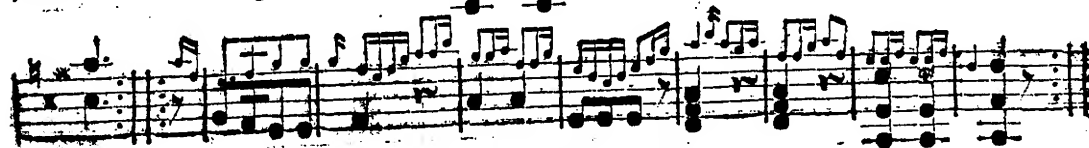
p.

No. 12.

Violino I.



Oboe Solo.



No. 1.

Violino II.

This musical score is for Violino II, No. 1, written in 3/8 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. It contains several measures of music, including a forte (*f.*) dynamic marking and a piano (*p.*) dynamic marking. The second staff continues the melody with a piano (*p.*) dynamic marking and a forte (*f.*) dynamic marking. The third staff features a piano (*p.*) dynamic marking. The fourth staff concludes the piece with a final measure marked with a 'B' below it. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.

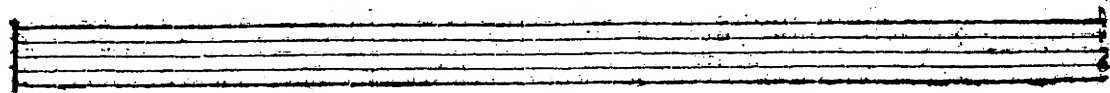
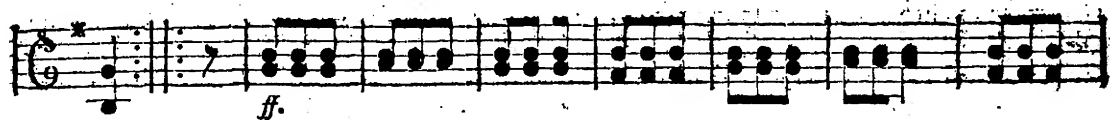
No. 24

Violino II.



No. 3.

Violino II.



No. 4.

Violino II.



No. 5.

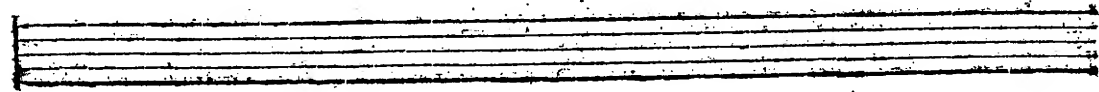
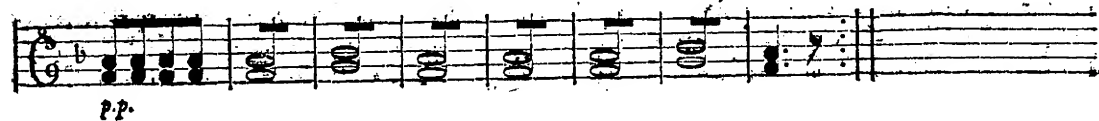
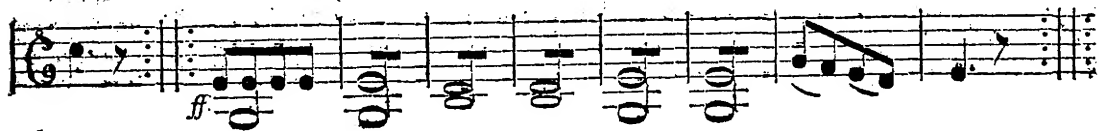
Violino II.

pp.

Pizzicato.

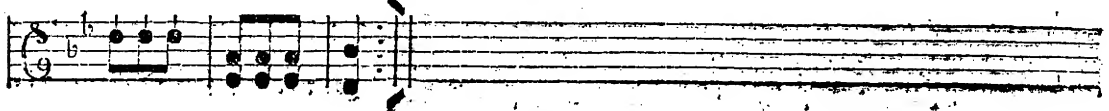
No. 6.

Violino II.



No. 7.

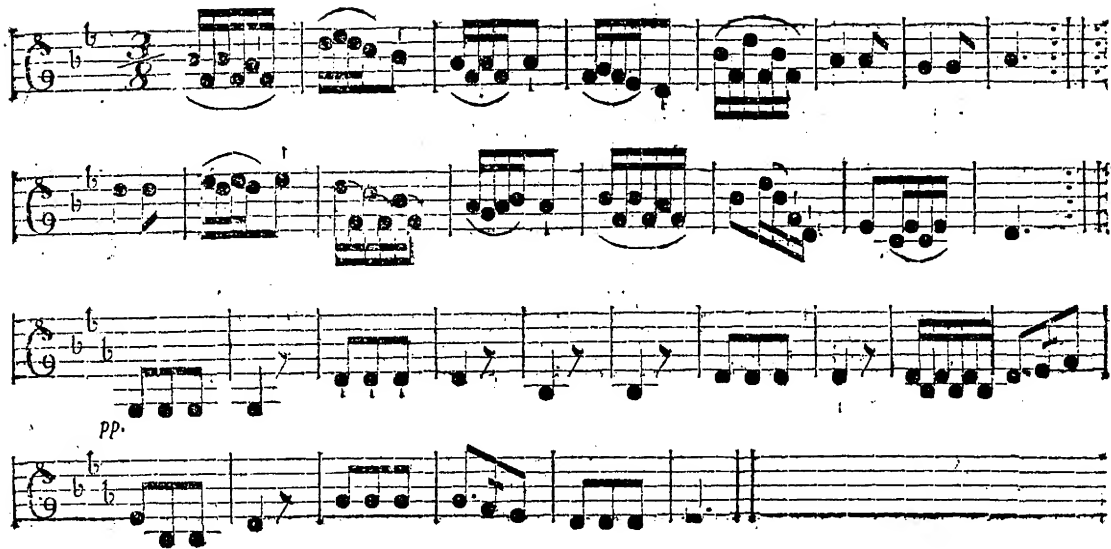
Violino II.



No. 8.

Violino II.

This musical score is for Violino II, No. 8. It consists of four staves of music, all in 2/4 time and G major (one sharp). The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics are indicated by *pp.* (pianissimo) and *ff.* (fortissimo). The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. It contains several measures of music, including a measure with a fermata. The second staff continues the melody, featuring a *ff.* dynamic marking. The third staff shows a *pp.* dynamic marking. The fourth staff concludes the piece with a final measure containing a fermata. The score is written in a clear, legible style with standard musical notation.



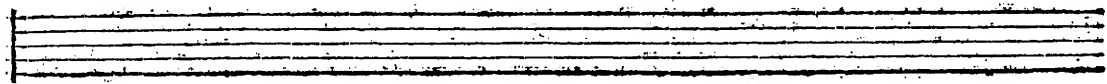
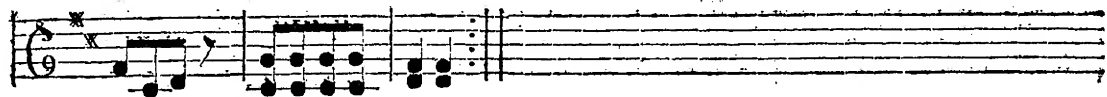
No. 10.

Violino II.

This musical score is for Violino II, No. 10. It consists of four staves. The first staff is in 3/8 time, featuring a series of chords and a final measure with a double bar line. The second staff begins with a *pp.* (pianissimo) dynamic marking, followed by a series of eighth and sixteenth notes, and ends with a *ff.* (fortissimo) dynamic marking. The third staff continues the melodic line with various note values and rests. The fourth staff is an empty five-line staff, likely intended for a second violin part or a future revision.

No. 11.

Violino II.



No. 12.

Violino II.



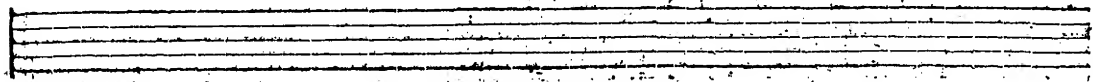
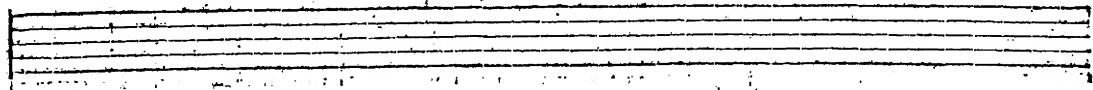
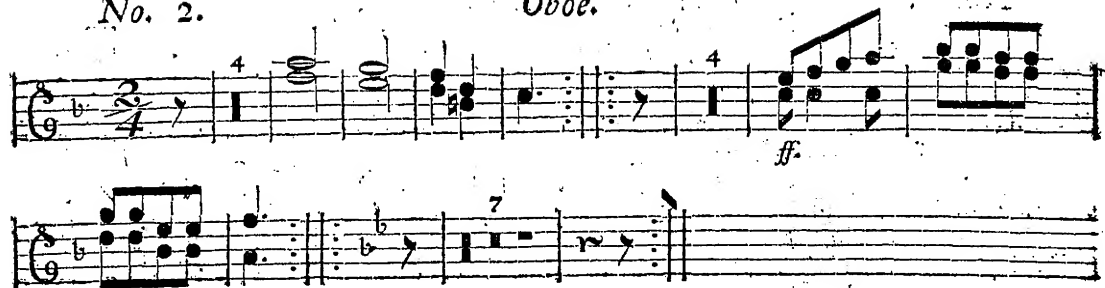
No. 1.

Oboe & Flauti I. & II.

A musical score for Oboe and Flutes I and II, No. 1. The score is written on four staves, each beginning with a treble clef and a key signature of two sharps (F# and C#). The time signature is 3/8. The first staff includes a forte (f) dynamic marking and a measure with a fermata. The second staff features a 'Solo.' marking above the first measure. The third and fourth staves contain complex, rapid passages with many beamed notes. The score concludes with a final measure on the fourth staff.

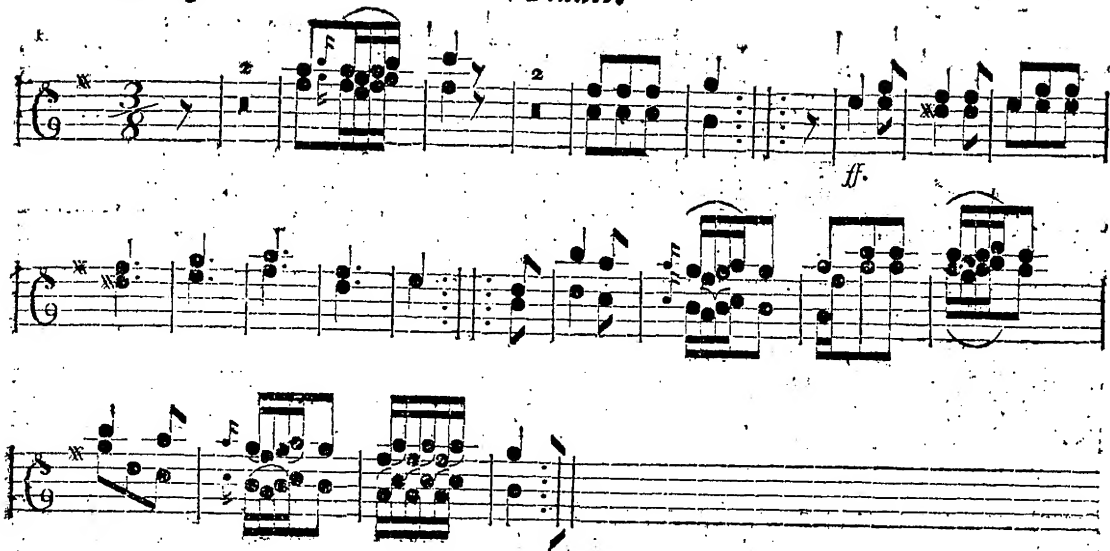
No. 2.

Oboe.



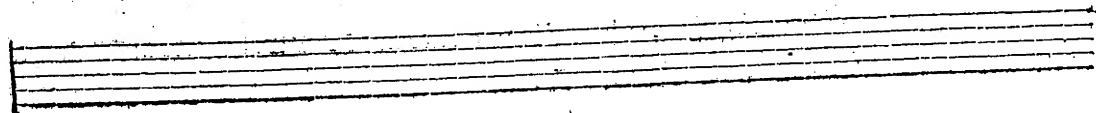
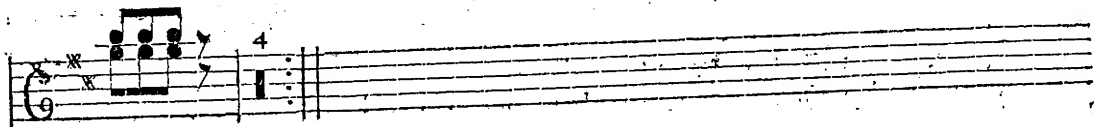
No. 3.

Flauti.



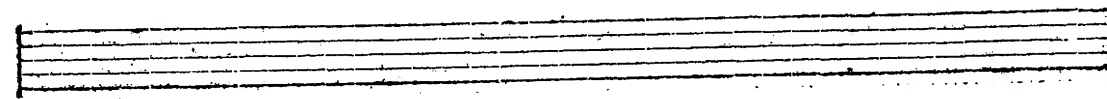
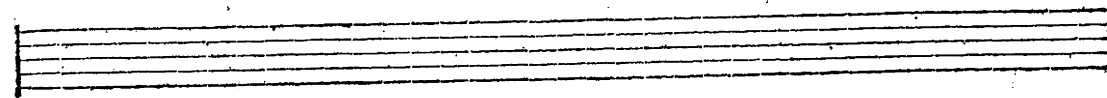
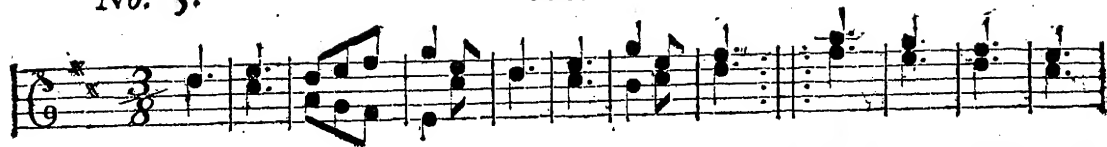
No. 4.

Flauti.



No. 5.

Oboe.



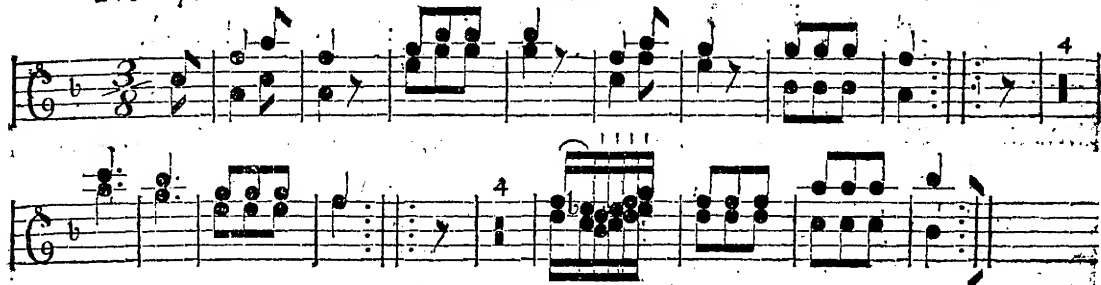
No. 6.

Flauti.



No. 7.

Oboe.



C 4

No. 8.

Flauti.



No. 9.

Oboë.

Solo Clarinet.



No. 10.

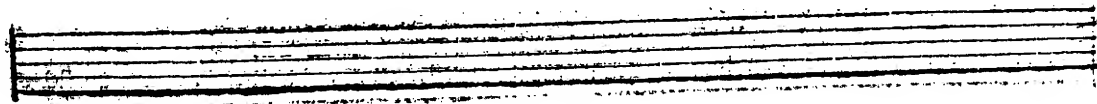
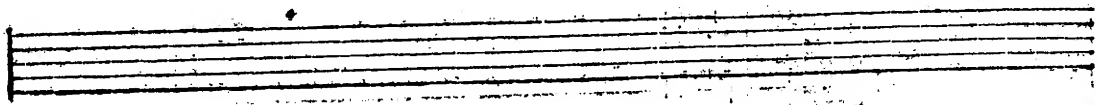
Flauti.



pp.



ff.



No. II.

Oboe.

A musical score for Oboe, No. II, consisting of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a series of chords and eighth notes. The second staff continues the melody with similar chordal textures. The third staff begins with a treble clef, a key signature of one sharp, and a forte (ff) dynamic marking. It contains a few notes before ending with a double bar line. The fourth staff is empty. Dynamics markings include *pp.* (pianissimo) on the second staff and *pp.* on the third staff.

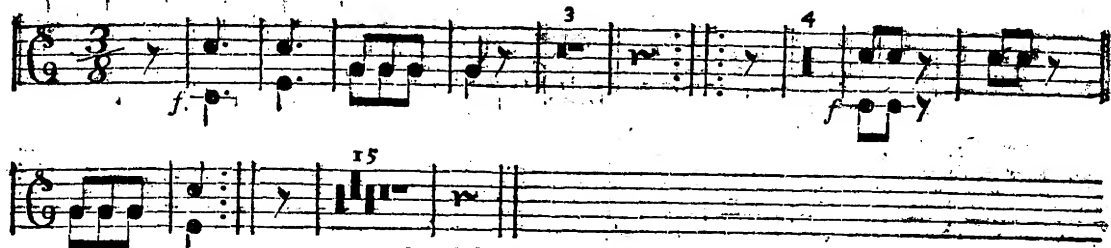
No. 12.

Oboe.

This musical score is for an Oboe, titled "No. 12." The notation is spread across four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a measure with a whole rest marked with a "4", followed by several measures of eighth and sixteenth notes, some beamed together. The second staff starts with a treble clef, a key signature of one sharp, and a 3/4 time signature. It features a measure with a whole rest marked with a "3", followed by a section labeled "Solo." in italics, which includes various note values and rests. The third and fourth staves continue the melodic line with complex rhythmic patterns, including many beamed eighth and sixteenth notes. The notation includes various musical symbols such as asterisks, slurs, and dynamic markings.

No. 1. in A.

Corni I. & II.



No. 2. in F.

Corni I. & II.



No. 3. in G.

Corni I. & II.



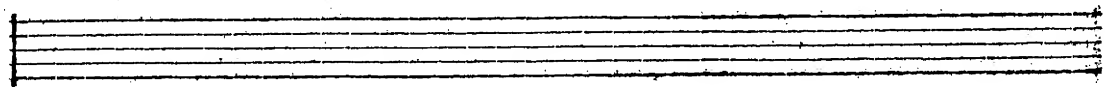
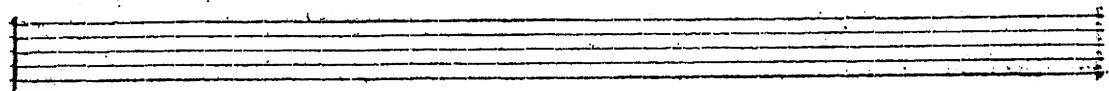
No. 4. in D.

Corni I. & II.



No. 5. in D.

Corni I. & II.



No. 6. in C.

Corni I. & II.

Handwritten musical score for "The Rose Tree". The score is written on two staves. The top staff is in treble clef with a 3/4 time signature. It contains a melody with notes and rests, including a double bar line and a repeat sign. The bottom staff is in bass clef and contains a bass line with notes and rests. The piece begins with a piano (p.) marking and ends with a fortissimo (ff.) marking. The handwriting is in ink on aged paper.

The first system of musical notation for 'The Bird Song' is written on a single staff in G major (one sharp) and 9/8 time. The melody begins with a quarter note G, followed by a quarter note A, and then a quarter note B. This is followed by a half note G, which is marked with a '2' and a horizontal line, indicating a second ending. The melody continues with a quarter note A, a quarter note B, and a quarter note C. This is followed by a half note A, which is also marked with a '2' and a horizontal line. The melody concludes with a quarter note B, a quarter note C, and a quarter note D. The system ends with a double bar line and a repeat sign. The number '8' is written above the staff at the end of the system.

No. 7. in F.

Corni I. & II.



No. 8. in A.

Corni I. & II.



No. 9. in B. Corni I. & II.

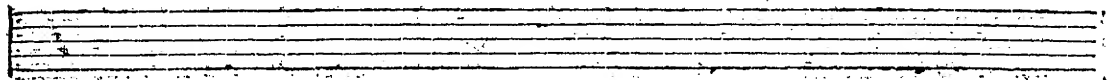
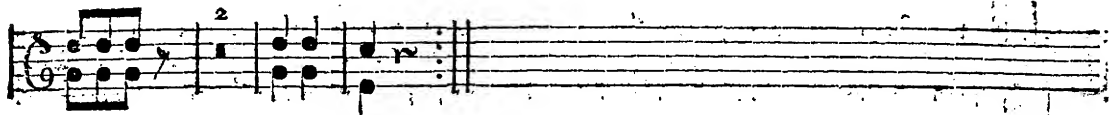


No. 10. in F. Corni I. & II.



No. II. in D.

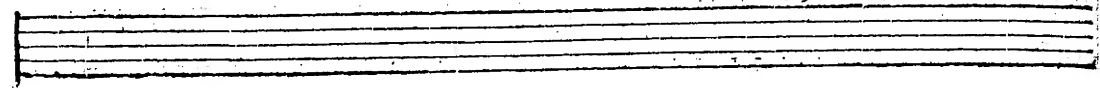
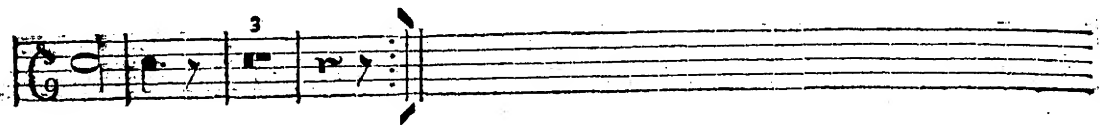
Corni I. & II.



D 4

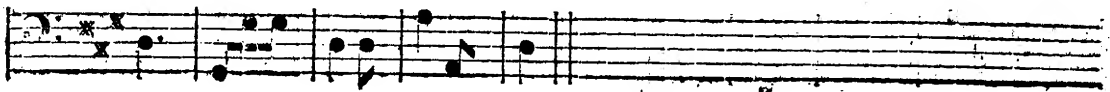
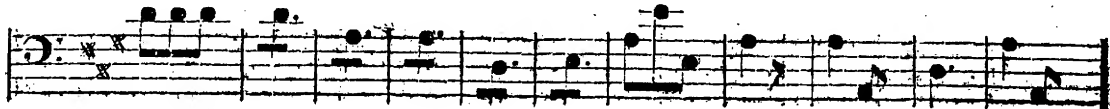
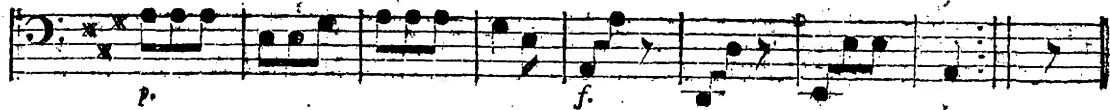
No. 12. in A.

Corni I. & II.



No. 1.

Bassa.



E

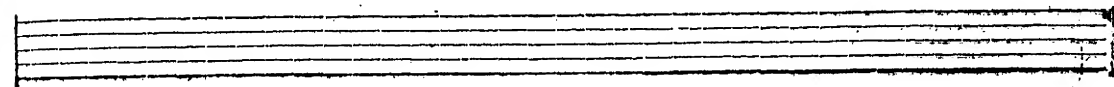
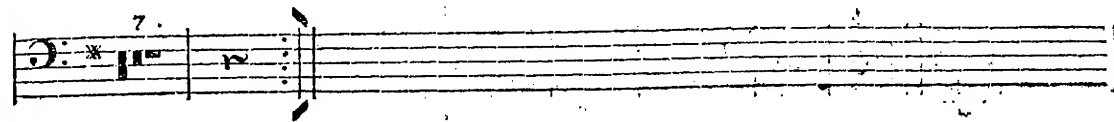
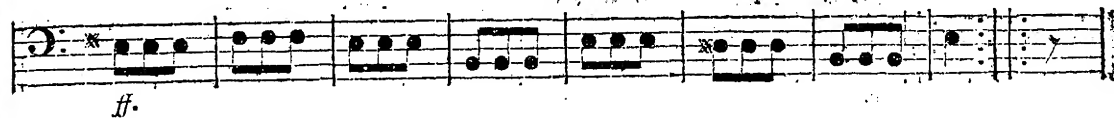
No. 2;

Bass.

The musical score is written for Bass and consists of four staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 2/4. The music starts with a quarter rest, followed by a series of eighth and sixteenth notes. The dynamic marking *p. a poco cresc.* is placed below the first staff, and *ff.* appears at the end of the staff. The second staff continues the melody with various articulations, including slurs and accents, and features dynamic markings *p.*, *f.*, *p.*, *f.*, and *ff.*. The third staff shows further melodic development with dynamic markings *p.* and *f.*. The fourth staff concludes the piece with a final melodic phrase and a double bar line.

No. 3.

Basso



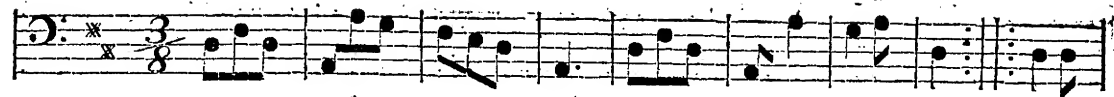
No. 4.

Basso.

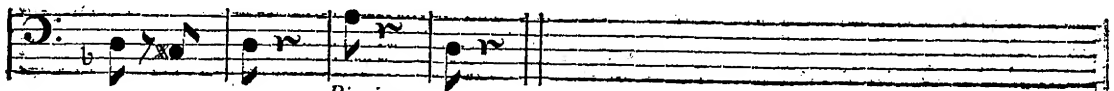


No. 5.

Basso.



pp.

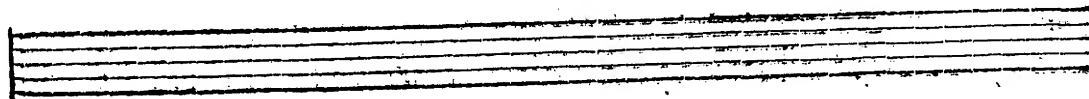
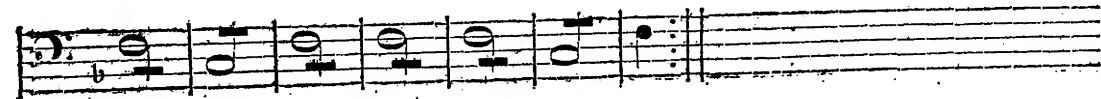


Pizzicato.

E 3

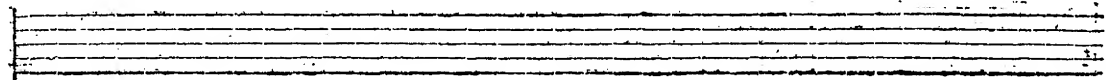
No. 6.

Basso.



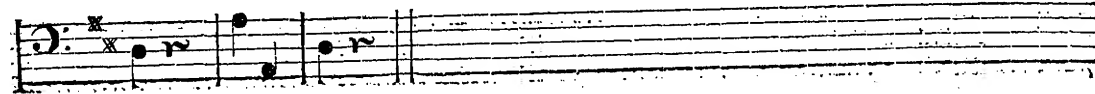
No. 7.

Basso.



No. 8.

Basso.



No. 9:

Basso.

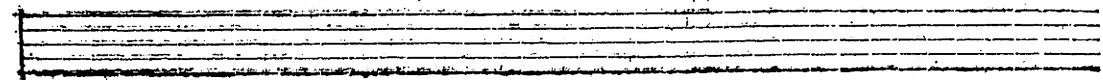
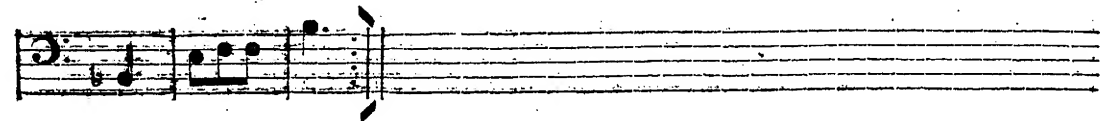


No. 10.

Basso.

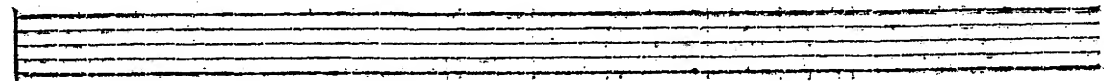
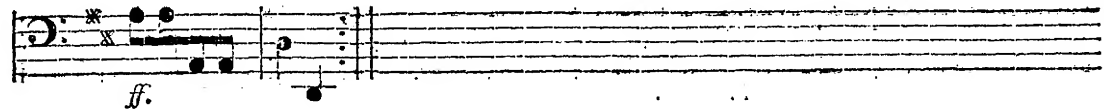
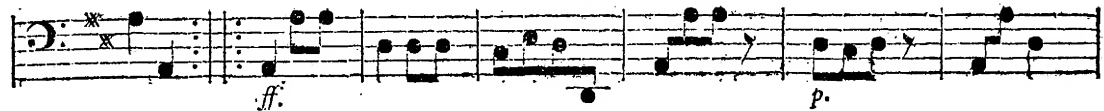


pp.



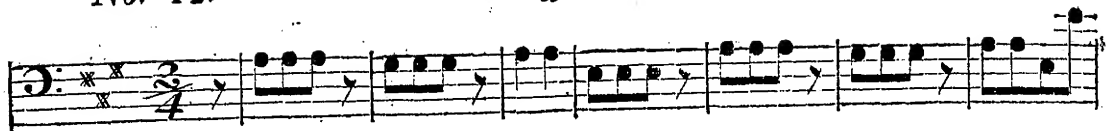
No. II.

Basso.



No. 12.

Basso.



Pizzicato.

